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"PANDEMONIUM"

Pandemonium : A Visual History of Demonology by Ed Simon
Now Available



ABOVE: LINDALL WITH HIS MAJOR PIECE FOR THE BOOK

"If MRI can examine the nooks and corners of Lindall's psyche, behind the enjoyment he savors while performing diverse tasks in his career, is his mind's Eye, bulging, enraptured, staring at *Paradise Lost*—a one-pointedness signifying Terrance Lindall is John Milton's chosen one to illuminate PL with lucidity appropriate for the postmodern period."

Academia Letters, April 2021 Corresponding Author: ***Bienvenido Bones Banez***,

ED SIMON'S "PANDEMONIUM" FEATURES 400
ARTISTS FROM BOSCH TO BASQUIAT,
ILLUSTRATING FROM DANTE TO MILTON
Edited by Rodolph Lachat

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Pandemonium a Comment

By Terrance Lindall

Ed Simon's book **Pandemonium** arrived yesterday. It is a sumptuous well-designed scholarly book with visually arresting art by some of the most famous artists going back centuries and going forward to our own time.. as the advertizing states "From Bosch to Basquiat, from Dante to Milton." It is a compendium of subjects and historical records and anecdotes about demons and demonology that will keep the reader enthralled for hours. It is jocular, ribald, but serious reading nonetheless. You will come back to this book time and time again.

The book starts out with an anecdote about how Ed Simon was googling his name on the web and it came up with his name as the author of ***The Necronomicon***, a mythical ancient book of spells and human sacrifice from the fantastical imagination of H.P. Lovecraft. Rather good and portentous indeed of a rousing book to be authored.

The book is divided into six chapters and a conclusion. Chapter IV is entitled "Better to Reign in Hell" (referencing Satan's declaration), and covers The Age of Reason 1650-1800 AD. Therein we see images of William Blake, Sebastiano Ricci, Henry Fuseli, Sir Thomas Lawrence, John Martin, Hogarth, Gustave Dore', great company for a two page spread of my art. There are many lesser known but highly engaging artists in etchings, engravings, caricatures and the like. The chapter is around 66 pages and would make in itself a fine essay for Milton scholars or students.

Chapter IV begins with a apt quote from Daniel Defoe:

Wherever God erects a house of prayer,
The devil always builds a chapel there,
And 'twill be found upon examination,
THE LATTER HAS THE LARGEST CONGREGATION!

CHAPTER TWO

Deliver Us from Evil

Medieval Demonology, 800-1500

"The Banners of the King of Hell Advance/Closer to us,'
my master said; 'so look/Straight ahead and see
if you can spot them."

—DANTE ALIGHIERI, *The Divine Comedy* (1308–1321)

"May the Holy Cross be my light/May the dragon never be
my guide/Begone Satan/Never tempt me with your vanities/
What you offer me is evil/drink the poison yourself."

—BENEDICTINE FORMULA for Exorcism, Manuscript Held
at Metten Abbey in Bavaria (1415)

The following pages are what appear on Amazon as teasers



See p. 102

THE OATH
An 1872 painting by French academic painter William-Adolphe Bouguereau, 'The Oath of the Horatii', depicts the three brothers of the Horatii family swearing an oath of bloodshed before the Roman Senate. The painting is a prime example of the 'Salon' style, characterized by its focus on historical and mythological subjects. The brothers are shown in a dramatic, dynamic pose, with the central figure, a bearded man, holding a sword and looking upwards. The woman on the right is shown in a more passive, seated or kneeling position. The background is dark and atmospheric, suggesting a scene of sacrifice or oath-taking.

ON MEDIEVAL DEMONS



law the Bishop's wine-dark waters had risen in Europe in the independent capital of Constantinople—the city's skyline dominated by the massive like-dove of the cathedral itself Hagia Sophia, whose interior is decorated with glistening, golden mosaics representing depicting the angels he had once fought. Michael Pidkow, Covenanted with both the Byzantine emperor and with the Orthodox Patriarch, Pidkow was historian and political advisor, theologian and chronicler, honored by his colleagues at the University of Constantinople as the 'Chief of the Philosophers'; in those decades when others would presumably have sought the Latin West and the Greek East, despite his other academic interests, particularly in the writing of commentary on Plato, Pidkow was drawn to more esoteric subjects as well.

Saint Basil's writing in *Homilies* The Beginning of a Medieval Empire that Pidkow 'valued that he could practice therapy, the art of resurrecting souls' spike. [that] for wrote a treatise on alchemy, the transformation of common metals into gold, and practiced astrology? Pidkow studied such disciplines despite their being 'strictly forbidden by the Byzantine Church.' He was living at the Olympia Monastery, constructed upon the ground of those pagan Antiochians who were now condemned to be fallen angels, when the Greek Orthodox and Roman Catholic Churches finalized their division in 1054, and it is around that time that he pursued one of his most useful skills—*On the Operation of Demons*.

Pidkow's treatise was written on a theological discipline, aimed against the Persian religion of Manicheanism, a type of pre-Christian two-dimensionalism that incorporated both the teachings of Christ and of the Buddha, and it had once been practiced from Genghis Khan to Gorbachev. The single greatest intellectual perspective to Christianity in the years between that religion's birth and the rise of Islam (indeed St. Augustine had been a believer in his youth), Manicheanism informed those Christians with a dualistic understanding of reality, seeing good and evil as separate and equally powerful principles. *On the Operation of Demons*, written in the form of a Platonic dialogue, implicates the nature of a demon as a way of proffering an argument about how resistance propagates in the world. Most crucially it was arguably the first of a genre—the caustic guide to inflicted demons.

William-Adolphe Bouguereau, 30 November 1825 – 19 August 1905) was a French [academic painter](#). In his realistic genre paintings he used mythological themes, making modern interpretations of [classical](#) subjects, with an emphasis on the female human body.^[1] During his life, he enjoyed significant popularity in France and the United States, was given numerous official honors, and received top prices for his work.^[2] As the quintessential salon painter of his generation, he was reviled by the [Impressionist](#) avant-garde.^[2] of interest in [figure painting](#) led to a rediscovery of Bouguereau and his work.^[2] Throughout the course of his life, Bouguereau executed 822 known finished paintings, although the whereabouts of many are [still unknown](#).^[3]

Otherworldly deities, divine-blessed traps, apocalyptic Jesters, grotto-bred grottoes, gaping hell-mouths, other-worldly purgatory – all were invented during the Middle Ages to ensure place and access, responses and no records. Politics and theology alike were enclosed in this collective cultural enclosure: the consciousness of a new world-view and new possibilities, of the better and more ethically promising species called and divine-mapped into place. The plenitude of the East carried on, but as the millennium, it is no longer any longer. The following pages discuss and goals are headed by Christians as such, the collective desire of visual langauges of the Middle Ages when the inception of Anti-millennial scenes paintings and sermons, the stage and the page. Imaginative action, the these Albigensian culture the literary language inventing them, while scholastic theologians such as Thomas Aquinas provided the philosophical plane.

The Middle Ages corpus, newes, liturgy and poetry, drama and prose, is far too extensive to apply more than the most superficial of treatment, for some writers and theologians, the Jesters were symbols of structure, yet in others contexts (particularly on theatre, Brooklet figures of fun, at least comparable to structures, and as other-worldly devices) representing something, something like the writers' Christ is always negative of something, the world that remains and the world that is to come, the world that is to come that remains and the world that is to come. Christ is always negative of something, the world that remains and the world that is to come. Representations of the Albigensian and apocalyptic approach to doomsday to the middle century (10th-11th century), in *Floris of Toulouse*, written in Latin and translated into various languages, from the existing manuscripts. *Floris* is the form *Albigensian in Reproaching*. Composed by a Breton Master, the *Floris of Toulouse* describes the dreams of an Irish knight who has descended into hell, or Christ did after his crucifixion, and finds the living condemned to the world of the living with an account of the doomsday by doomsday except that this, over four long nights and days, and sleepless before dawn.

With Brother Michael's *Gaudi*, original text to promoting 1000 Latin manuscripts would provide the basis for the poem's popularity across the langauges of Christendom. Drawing from the Latin, living poems of those stations and historical-mystical poems as dooms, Brother Michael's poems would have a great influence on the Latin American, particularly, especially, through its influence on Dante in the thirteenth century. In the description of a dream which the knight experiences in hell, it seems not to correspond to his own deathbed and meaning the vision of God could be to his deathbed poems and by prior to have Medieval literature and thought enriched together with including in its doomsday.



ABOUT THE AUTHOR

Illustration 6

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Ed Simon is an Editor-at-Large for *The Marginalia Review of Books*, a channel of *The Los Angeles Review of Books*, a contributing editor for the *History News Network*, and a staff writer at *The Millions*, which the *New York Times* has called the "indispensable literary site." He is the author of several books, most recently *Furnace of this World; or, 36 Observations about Goodness*. His essays have appeared in *The Atlantic*, *The Paris Review Daily*, *The Washington Post*, *Newsweek*, *Poetry*, *McSweeney's*, *Aeon*, *Jacobin*, *Salon*, *The New Republic* and *The New York Times* among dozens of others.

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"Ed Simon's powerful, searching essays are conversant with a startling range of subject matter: Augustine and Whitman, Bob Dylan and Thomas Paine, Catholicism and Cathars, Cotton Mather and Martin Luther. Simon's mind goes, quite simply, everywhere." – Tom Bissell, author of *The Disaster Artist*

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This is my work in Chapter IV

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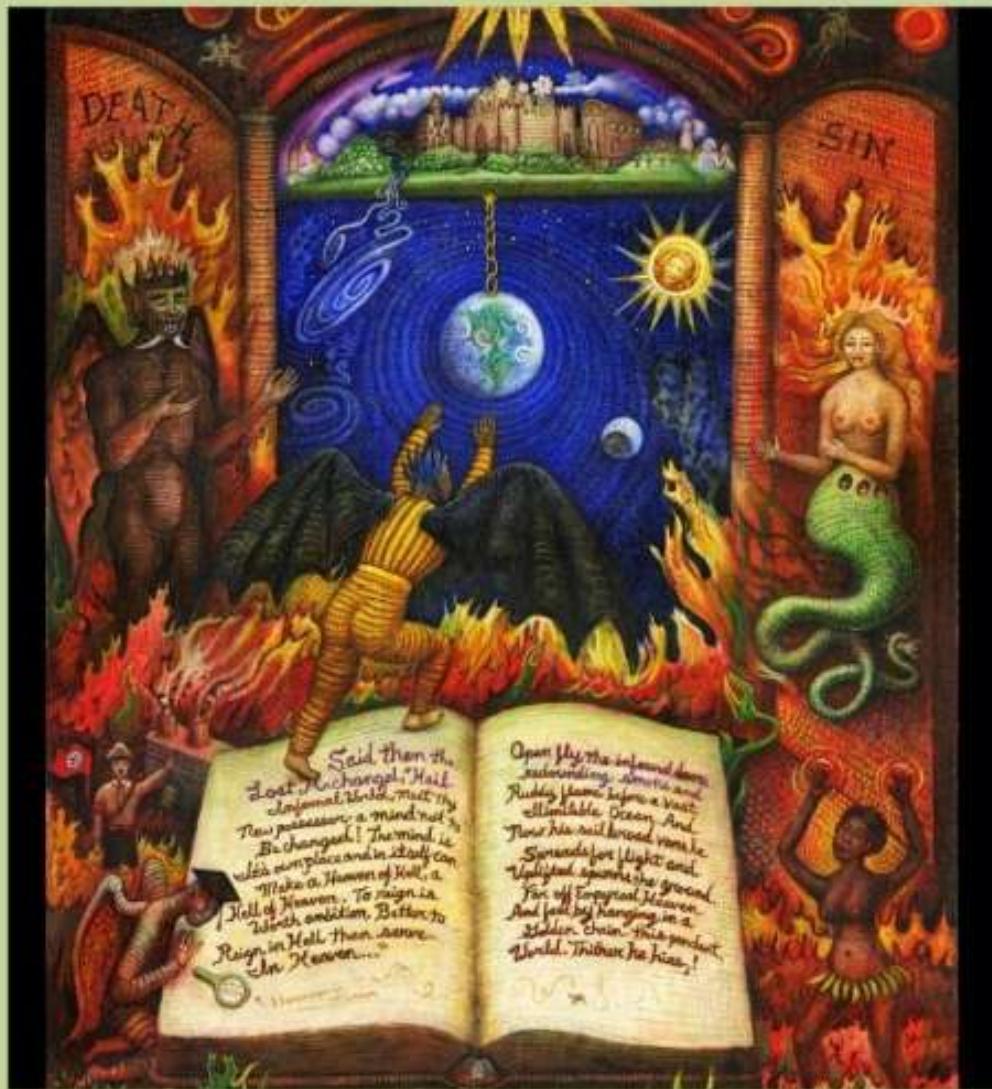


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"Satan sum et nihil humanum a me alienum puto."
(I am Satan, and nothing human is alien to me.)
- Dostoevsky, *The Brothers Karamazov*

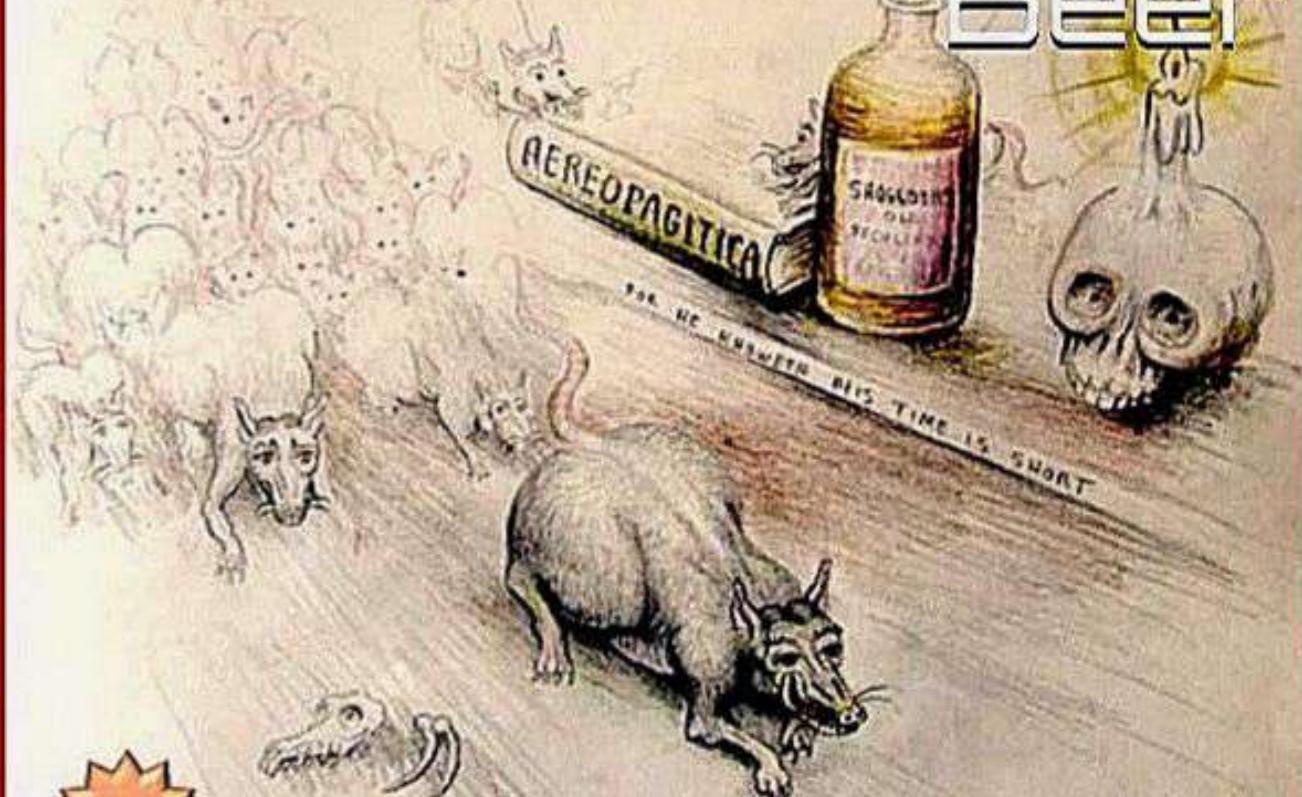
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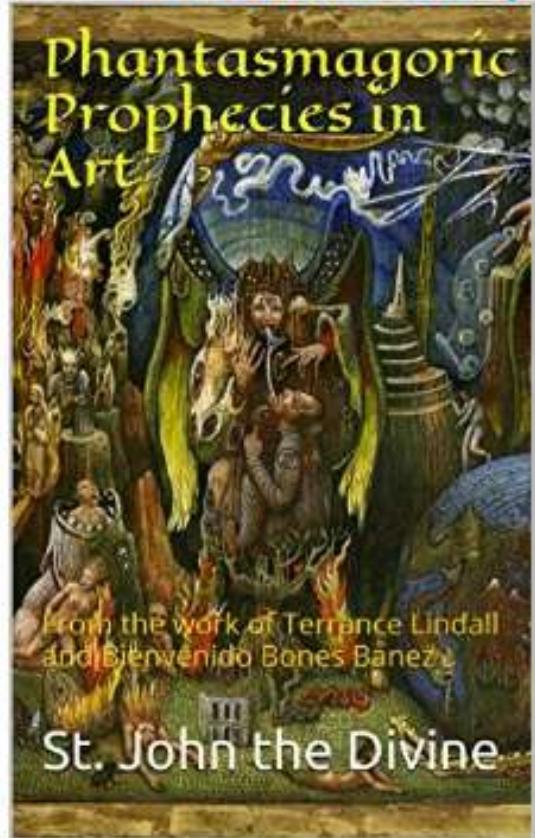
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Academia Letters, April 2021 Corresponding Author: ***Bienvenido Bones Banez***,